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are colored by hand or otherwise, the better to bring out the design, and finally the surface is varnished.

We have not heard that any attempt has been made yet to introduce "subercorium" into the American market. "Lincrusta-Walton," we believe, has already been seen here in some of its developments, under the name of "Sunbury Wall Decoration."

APPLYING DESIGNS TO FABRICS.

THERE are three ways of applying a pattern to a fabric: first, by printing the design on the material after it is woven, as in calico, oilcloth, and linoleum; second, by printing the pattern on the threads before they are woven, as in tapestry Brussels and tapestry velvet; and, third, by taking various colored threads and bringing them to the surface wherever the pattern requires by means of the jacquard loom, as in body Brussels and Wiltons.

The great desideratum in making designs to be printed, is to use as few colors, and make each color form as many effects as possible, for the reason that in printed goods each color requires a separate block with such parts of the design as employ that color cut upon it. Each block is an additional expense, and although a calico or chintz printed in seven colors will bring no higher price than a piece employing but one, still it costs the manufacturer seven times as much to have the blocks cut for printing, and therefore his profits are so much the less.

Our illustration (Fig. 1) shows four effects or shades that may be gained in using the one color, black. We have here white (the cloth itself), light gray, dark gray, and black. Imagine the black to be blue and we have white, with light, medium, and dark blue, still using but one color. There are many ways in which a skillful designer can arrange one tint or combine two; each additional color, of course, making new effects, so that to the uninitiated it would seem that there were many.

In the second method of applying a design (where the printing is done on the threads before they are woven), it makes but little difference how many tints are used. One dye being of the same price as another (or at least the difference in price being but slight) it is little matter which color box is brought into requisition. In printing the threads a large drum (illustrated on the opposite page) is used, around which the threads are wound. On one edge of this drum are ratchets as far apart as the width of a print—about three-eighths of an inch for a tapestry Brussels, and half an inch for tapestry velvet. As this drum revolves, a color box in which there is a revolving wheel passes back and forth under the drum, the wheel in the box carrying the color or dye up and printing a line of color across the threads on the drum during its passage. If the pattern requires the same dye for several loops in the carpet, the same color box goes back and forth the requisite number of times. If a different color is required, a different color box is substituted, until the wool is all dyed, in bands of color of different widths. The skein is then removed from the wheel, steamed to set the colors, and forms a single thread throughout the length of a breadth of carpet. Thus line after line is taken until enough are printed—no two alike—to form the entire pattern.

For a five-frame body Brussels but five colors may appear in any one line throughout the length of a breadth. If you wish, five entirely distinct colors may appear on the next line, and so on. Therefore although there can be but five colors in any one line, still there may be many colors in the carpet. The accompanying illustration is a section of a five-frame body Brussels design with eight colors in all, but so arranged that only five colors appear in any one vertical line, as may easily be seen by the "plant," as it is technically called.

In making a design, great care should be taken with the "repeat," that is, that which is to be repeated, or the whole of the design once drawn, and also with the "matching," so that when the breadths are sewed up, they may match and form a perfect figure as in the illustration of a tapestry-carpet design (to be found upon the opposite page), where A A matches A and B B matches B.

FLORENCE E. CORY.

DESIGNS FOR PICTURE-FRAMES.

THE designs for picture-frames on page 65 are from The (London) Furniture Gazette. Fig. 1 shows an Oxford frame with a sunk moulding running down the centre, instead of being chamfered, the projecting ends being cut out as shown. Fig. 2 represents in reality a double Oxford frame, the projecting ends being replaced by semicircular moulding of the same pattern as the frame. The semicircular ends can be turned, and should be so fitted to the frame as to present interturned links; the wall-paper would then show through the spaces between the frames, which would have a

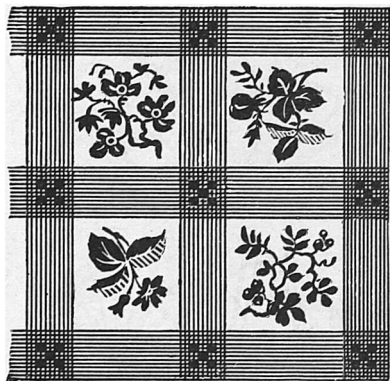


FIG. 1. DESIGN FOR PRINTED FABRIC.

(SEE "APPLYING DESIGNS TO FABRICS.")

good effect. Fig. 3 shows almost as plain a frame as can be made; the frame is halved together and a square block let in. Fig. 4 is similar but without the block, and we do not hesitate to recommend these as good forms for picture-frames. Fig. 5 is a variation of Fig. 1, and Fig. 6 shows a single frame with the corners turned and put together as in Fig. 2.

A NEW DRAPERY AND CARPET FABRIC.

PERSONS of taste whose purses are not long enough to enable them to buy the more expensive fabrics for draperies will be glad to know that a new material

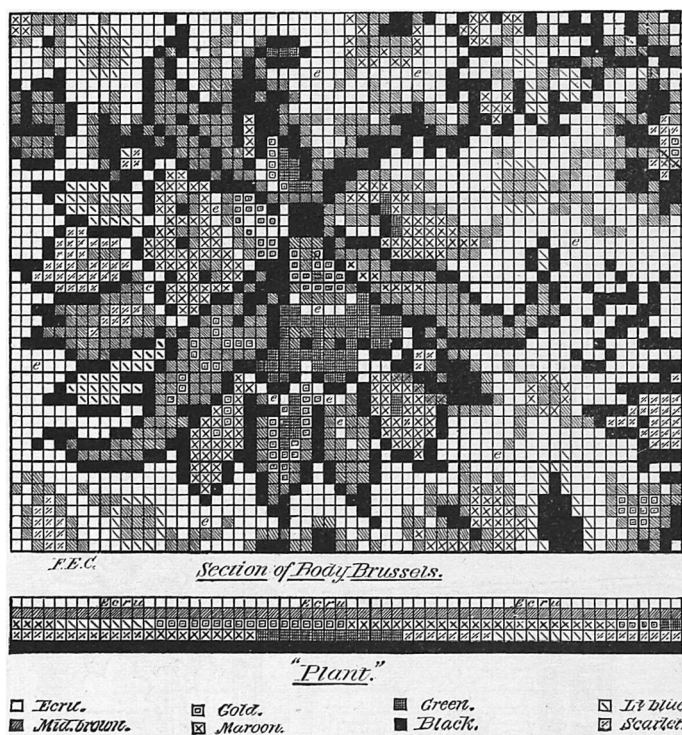


FIG. 2. BRUSSELS-CARPET DESIGN.

(SEE "APPLYING DESIGNS TO FABRICS.")

called "silk Turcomans," excellent for this purpose, has recently been put upon the market at prices which are moderate considering the durability and artistic merit of the goods. The material is raw silk, and is somewhat of the order of a plush, consisting of closely woven strands of chenille crossed by a strong thread warp. A hand loom, and not a Jacquard, is used in the manufacture, and the color in the design is woven into the fabric, both sides being alike. Oriental motives are chiefly employed, and, we need hardly say, are the best; although Messrs. John Bromley & Sons, the manufacturers, do not limit themselves to any particular class of decoration. Among the best designs we have seen is a conventionalized sunflower pattern for

curtains or portières—not colored in the flaming hues of the natural object, but in subdued tones of sage green, soft yellows, and drabs, such as would go admirably with almost any of the "Morris" wall papers. The decoration of the drapery is generally in broad horizontal stripes, repeated or alternated. The material, being soft and yielding, hangs in broad, handsome folds. "Silk Turcomans" come also with woven designs for piano and table-covers, and in solid colors, some of which are particularly artistic.

The manufacturers produce in great variety rugs and carpets of similar character as to color and design, wool being used, however, instead of the raw silk. Like the drapery, these goods are reversible. They are rich in appearance and in point of color and design have some of the best features of the much-esteemed Oriental rugs, and are made in carpet shapes to fit rooms of various dimensions. With a filling of dull red Indian matting a foot or two deep around the skirting, these "Turcoman" carpets contribute much to the warmth and comfortable appearance of a room. In a sunny room the color of the matting is pretty sure to fade. Some persons think that the change rather improves the tone. Those who do not think so may prefer a plain carpet filling.

ART EMBROIDERY MATERIALS.

A NOTEWORTHY branch of the work of the Associated Artists is the manufacture of materials for art-work. When the association was started, Mr. Tiffany had already secured a number of suitable art stuffs abroad. When these were exhausted it was at first supposed to be an impossibility to supply them except by tedious personal search in other countries. Great care in selection was necessary, from the fact that it was always some particular thing that was desired, and art-work does not admit of compromises. It was finally determined to undertake the manufacture of art-stuffs in this country, and the result has been the development of new color combinations as well as new textures.

The immediate necessity was for a material adapted for the tapestry which has been one of the specialties of the Associated Artists' embroidery work. This, as in all the materials of silk, is so woven that the embroidery allows the weaving in and out of the colors, the ground appearing through the surface and producing the same blending of colors which is effected otherwise with oils. Another exquisite material is a silk momie cloth, a crêpe-like fabric, falling into soft folds. The last and most remarkable texture is called gonzaga. This is a term signifying "five aces," and evidently facetiously meant to indicate the "height of luxury." Aside from the pleasantry of its name, however, gonzaga is certainly one of the most magnificent of fabrics. In appearance it presents a broken surface of heavy silk threads beneath which the color of the warp is felt rather than seen. When unravelled it presents a silk pile as thick as that of a Wilton carpet.

Rich as are all these textures their value and beauty lie mainly in their color. They are woven almost altogether in two hues, which are so combined that they represent the play of colors flashing and changing until, as in the case of the fabled shield, the observer is ready now to declare it is the one and now to swear that it is the other.

This play of color must not be confounded with that of the old changeable silks, as it is much more subtle. In some pieces three colors appear, the third resulting from the influence of the two on one another. Some of the most beautiful examples of this play of color are seen in the momie cloths, which on closer examination show no traces of the color in the web. Another peculiar feature of this cloth is the curving lines which the color assumes in the draping, and whose exceptional beauty is brought out by comparing it with Indian silks, which have always been considered so perfect of their kind, but which appear too "voyant" seen with these soft modulations. The colors chosen are the artistic shades. One which is used with peculiar effect is that known as "crushed straw-

berry." In every case it forms the warp of single threads and throws an illusive sheen on the surface. This combines in gonzaga with reseda and cream white, and is peculiarly fine with different yellow tones.

DECORATIVE HINTS.

THE flower most recently taken into decorative favor is the pumpkin blossom, whose bold yellow proves even more effective than the sunflower, as it can be used in larger single masses, and it also has the aid of the wayward vine adapting it to uses for which the sunflower is impossible. Some of the handsomest articles which the holidays produced were decorated with the pumpkin flower and vine. There may be mentioned as one of these a Damascus-red mantel lambrequin over which was painted the pumpkin vine and flowers running riot. A long oblong mirror, framed in wood and stained a mottled dark red, was also decorated with the pumpkin flower, and here were also introduced small yellow pumpkins, the tops only being seen on the frame of the mirror.

There is no diminution in the frequency with which plush is used as a background for oils. The effectiveness of painting in oils and the rapidity with which it can be accomplished, were evidently very tempting to busy workers during the rush of the holidays. The shaded plushes are very handsome for this purpose. A fire-screen in ebonized wood of dark red shaded plush made a beautiful background for a decoration of milkweed with bursting pods. Among smaller articles there was a small folding mirror for the toilet-table covered with brilliant red plush, the back being decorated with locust blossoms and leaves in gilt. An exquisite table designed for a blue parlor was made with a frame imitating reeds. It had two shelves, the upper covered with blue plush, across which lay a spray of apple-blossoms, while the under shelf had a branch of marshmallow. Each shelf was mounted in brass.

Mirrors still form one of the most frequent objects of decoration, and are on a still larger scale. At the Decorative Art Society's rooms was recently seen a large cheval glass with bevelled edges, framed in oak and mounted on a stout oak frame. The decoration consisted of dogwood on one side, on the top, and for a short distance down the other side. Below were the words, irregularly grouped, "Here I give back smile for smile. Alas! and frown for frown." A new way of framing smaller mirrors is in a square frame of gilded wood. The glass, an oblong placed horizontally, fills up only a little more than half of the interior, a smaller band of gilded oak with a beading inclosing this. The rest of the space is filled with a band of red plush on which are painted yellow daffodils.

Some unusually handsome screens have been recently on exhibition at the Decorative Art Society's rooms. Two of these were handsomely mounted in carved wood frames. In one of these the upper panels were filled with gilded leather. On one the decoration consisted of long drooping lily-shaped flowers with rank leaves; in the corresponding panel white flags were the flowers chosen, while in the centre panel, which was much larger than the other two, the purple blossoms and foliage of the Southern tulip-tree were used to much advantage. The frame was of cherry, and the lower panels, which were of wood, were elaborately treated with open wood carving.

A second screen was also three-leaved. The frame was of old oak or darkened oak, and carved in low relief with oak leaves and acorns. The lower panels were solid, and boldly carved with a design of large branches with leaves on a fretted ground. The upper panels were done in oils, and the designs executed with great breadth. There were on the two outer panels orange branches laden with fruit, heavy boughs with apples, and in the centre large clusters of grapes with leaves, against a mottled background in which large whitish patches were used with good effect.

A third screen, which was low and better adapted for a fire-screen, had the panels made of slender strips of white wood about an inch wide combined in an intricate star pattern, which presented its narrow lines to the surface and was brought out against a background of red silk. Above and below were small panels of plush painted with jonquils and other decorative spring flowers.

Gauze is used in water-color painting, even for large articles. One of the most novel banner-screens of the season was of white gauze, on which was painted a

large design of wild roses. When finished it was lined with white silk and bordered above and below with red plush. The extreme delicacy of gauze is the only thing which prevents its more extensive use. But for a lady's boudoir nothing could be more beautiful or appropriate. Scarcely so artistic a piece of work was a splash of white muslin, on which was pasted a design of flowers and birds cut out of French cretonne. These were gay in color and beautifully arranged, so that when made up and lined with white it formed a cheery and fresh addition to a chamber.

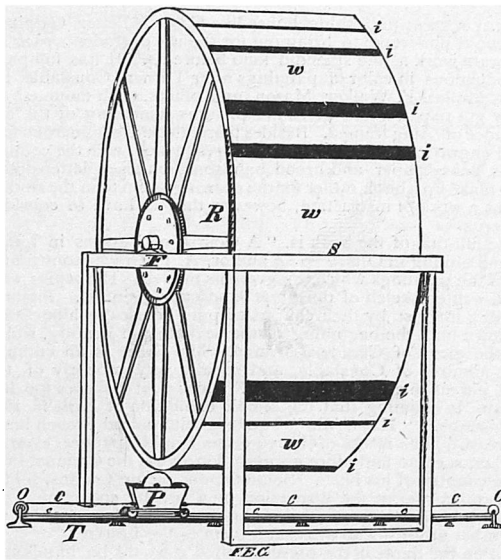


FIG. 3. COLORING DRUM.

(SEE "APPLYING DESIGNS TO FABRICS," PAGE 66.)

W, wools; i, colors printed on the wools; R, ratchets; F, frame to support drum; S, where girls stand to comb wools; T, track for color-box; P, color-box; O, pulleys; C, c, endless chain for drawing color-box back and forth.

For gentlemen's shaving papers a low-crowned hat is cut out of pasteboard, and covered with blue satin with lines of gilt drawn to put the shape in perspective. A painted knot of flowers or a bow with buckle is added. These, of course, can be in any color to accord with other toilet decorations.

Black and white decoration is especially commended to those who have taste in design and can draw well. Satin-wood boxes can be procured for a number of purposes, such as glove boxes and handkerchief cases, and



FIG. 4. TAPESTRY-CARPET DESIGN.*

(SEE "APPLYING DESIGNS TO FABRICS," PAGE 66.)

these are well adapted for such work. A glove box, for example, had a pair of cupids astride a wine bottle drawn by two other cupids, and a couple following holding goblets. The design is not new, but it was executed with much spirit. A handkerchief box had a

* The three "commercial" designs, on pages 66 and 67, are given merely to illustrate the article accompanying them, and we do not recommend them as artistic models.—ED. A. A.

rustic square. At the different corners were a sheaf of oats, branches with a bird and nest, and some roots with an axe. In the centre was a key on which a cupid sat astride.

THE Academy says: "Mr. William Chaffers, F.S.A., the well-known writer on art topics, is compiling an illustrated catalogue of the renowned collection of miniature portraits on ivory by Cosway, in the possession of Mr. Edward Joseph, some fifty in number, which is said to be the finest in England. The work promises to be one of considerable interest and beauty; but we regret to hear that it will be issued only for private circulation."

Correspondence.

CESNOLA'S MISSING TREASURES.

Editor of *The Art Amateur*:

SIR: At the end of last year, a gentleman called at the Metropolitan Museum and there met by chance Mr. Cesnola, the director. The visitor was taken through the rooms by Mr. Cesnola, and after looking over the glass collection he said to the director: "I see here in these cases half a dozen fine pieces of glass among hundreds of common specimens. But where is your collection of glass?" "You have just seen it," said Mr. Cesnola. "Well, I cannot speak of this rubbish as your collection; I want to see the good pieces which you used to have in Cyprus, and which gave such a reputation to your collection." "The good pieces, ah, the good pieces," was the reply, "they are all packed in boxes, down-stairs, as we have no room to exhibit them." "What do you mean?" said the visitor. "No room! Why do you not move this glass rubbish away and place here instead the famous good specimens?" "Oh," said the General, "these Americans do not understand anything about antiquities, and these are good enough for them. However, when we have an extension built, I shall exhibit the fine pieces of glass." The visitor went away astonished at the way they manage things at the New York Museum; but he certainly had no idea of the true state of things—that in reality there is not another piece of glass in the Museum except what is already on exhibition there. The famous good pieces were sold long ago by General Di Cesnola before he let his adopted country purchase his "treasures."

GASTON L. FEUARDENT.

ALLSTON'S "SPALATRO'S VISION."

Editor of *The Art Amateur*:

SIR: Your correspondent who asks about the Allston picture of "Spalatro's Vision of the Bloody Hand" is correct in his memory. It was in the Centennial Exhibition in 1876, and was sold at the John Taylor Johnston sale, but was destroyed, a short time subsequent to the sale, when the residence of its new owner was burned. It is very possible that the date, 1873, in Sweetser's biography, is a misprint for 1878.

J. EDWARDS CLARKE, Washington, D. C.

PETHER'S "ALCHEMIST."

Editor of *The Art Amateur*:

SIR: Can you tell me anything of a mezzotint, "The Alchemist," engraved by William Pether, and published by him in 1775, from a painting by Joshua Wright? I would like to know the probable value of the engraving, and whether there are many copies in this country. The only one I have seen was brought to this country very early in the present century, probably about 1804.

S. V. L., Cazenovia, N. Y.

ANSWER.—Pether's engraving of "The Alchemist," from the painting by Wright, in the National Gallery, London, ranks as one of the masterpieces of the art. Fine impressions, with the title, are worth from \$25 to \$40, and proofs before letters are worth about twice as much. It is a scarce print.

PAINTED MUSLIN CURTAINS

Editor of *The Art Amateur*:

SIR: Can you inform me if muslin comes prepared especially for transparent curtain painting? I want it two yards wide.

ZELIA, Oakland.

ANSWER.—Muslin does not come prepared especially for transparent curtain painting. Very handsome shades can be made of the material used by draughtsmen for architectural designs. Linen bunting is two yards wide, and designs can be stencilled on it and afterward painted. The creamy white Madras muslin has the designs woven in, and these can be either painted or embroidered.

THE BEST SILKS AND CREWELS.

Editor of *The Art Amateur*:

SIR: What crewels and embroidery silks are the best, and where are they procurable? MRS. C. N. S., Fitchburg, Mass.

ANSWER.—The best silks used are probably those of Adams & Co., London, which can be procured from any Decorative Art Society. The Society of Associated Artists is experimenting in